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ABSTRACT

Movement education techniques can be used to enhance children's creative and expressive abilities, which can help to develop a sound self image and to transfer knowledge to reading skills. Numerous studies have explored perceptual and motor learning, movement therapy, and the needs of children with learning difficulties. Movement concepts have been developed by Rudolf Laban to apply four types of movement and movement learning to reading and language skills: (1) bodily aspects; (2) effort; (3) spatial aspects; and (4) relationship. These concepts can be transferred to reading and writing skills through relating body movements to letter shapes, words, punctuation, sounds, sequences, dimension, and direction. Both cognitive and perceptual learning must be accounted for in the learning process. Specialists in remedial reading programs can use these kinesthetic techniques to improve reading skills, since some children with learning difficulties are not always successful in traditional remedial programs. (FG)

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THE ART OF MOVEMENT AND LETTER LEARNING

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Introduction

Movement implies something more than mere physical activity. Instead, it is the activity of the whole person involving his or her intellectual, emotional, physical, and intuitive characteristics. (Russell, 1958) To perfect one's own art of movement, involvement of each of these attributes is necessary in the pursuit of the art. The art of movement is a means of serving one's inner function involving the intrinsic creative ability to communicate one's inner expressions. (Laban, 1963) When a person allows for the development of his art of movement, the person's energy is channeled toward "purposeful and disciplined work." (North, 1973, p. 76) When one disciplines oneself in that vein, he may gain, as a result, an exact and perfected meaning from the body's movements. (North, 1973) One's indulgence in the art of movement is freeing to the person and, thereby, lending itself to a sense of self-awareness. (Laban, 1971)

It is this notion of movement that makes it necessary to look at the art of movement and its relationship to remediation and therapy, since learning difficulties may stem from a lack of necessary movement expressions. Laban says, ". . . Any artistic expression which, if purposefully applied, can have an eminent educational and remedial value." (Laban, 1971, p. 7)

The initial movements of a baby are intrinsic, but they are not remedial. Remediation becomes necessary when obstacles are put in the way of the learner as barriers to the learning process.

Remediation may imply that therapy in a given situation is essential. Movement (and dance) have been used for therapeutic purposes in recent years. The meaning of therapy has different connotations to different groups of people. Usually, one might identify therapy with the medical profession viewing it as a treatment, or healing. But, in fact, it could simply mean remedial or specialized education. Indeed, every human being is in need of some remediation, whether it be physical, social, psychological, or intellectual. (Redfern, 1965) Perhaps, then, therapy could be viewed as simply that which could benefit anyone who performs in any way, and in any context, outside of a given, expected norm. Redfern sums up movement in the context of therapy in such manner:

Because of its fundamental nature, movement is able to make a direct impact upon the individual, and thus afford a very positive course of action. It may also be of value as an ancillary form of treatment or as a sort of catalyst, facilitating other therapeutic procedures. (Redfern, 1965, p. 21)

Redfern further suggests that those principles which govern remedial application are similar to those used in education. Thus, children of special needs would benefit from any therapeutic measure that would be of value to them.

The fundamental phenomenon of movement is where therapy for anyone should begin. Therapeutically, if the natural rhythmic flow of movement is lost in the child, it must be recaptured so he may regain his instinctive mastery of harmonious movement. Movement has the power to affect one's mental state, and that fact has already been scientifically established. (Redfern, 1965)

Reading Difficulty as a Special Need

When reference is made to the term "disability," it may imply a permanence in one's condition. However, a person labeled as being

"disabled" not only has many other abilities, but may also be afflicted with such a condition wherein the absence of his abilities may lie undiscovered. Therefore, it is preferable to refer to a "learning difficulty" rather than "disability" because "difficulty" can imply the positive view that the child has other capabilities, and that is where the emphasis should be made.

Among the special needs population are those who have learning difficulties. These number approximately fifteen to twenty percent of our children's population. (Kephart, in Singer, 1980) One of the most common learning difficulties among these children, according to Frostig and Maslow, is the limited capacity to visually decipher the alphabetical symbols required for reading, writing, and printing. The specific types of problems are varied. Reading skills, for example, require "figure-ground perception" which is the ability to discriminate among such visual stimuli as left from right, up from down, and an angle from a twist. Therefore, success in these skills will require perceiving positions in space. (Frostig and Maslow, 1973)

Frostig and Maslow further suggest that "perceptual-constancy" (or form perception) difficulties are also present among learning-difficulty readers. Perceptual-constancy requires the ability to discriminate among minute spatial details. The child needs to recognize the differences among the various shapes and their sizes; all three dimensions, planes (two-dimensional) and solids (three-dimensional), if he is to be successful in reading. (Frostig and Maslow, 1973)

According to Frostig and Maslow, "auditory perception" is also important for reading skills. This kind of perception requires auditory stimuli recognition involving response to rhythm (both

metric and non-metric rhythms, and including intensities of rhythms), adjustments to speeds, and listening skills. "Auditory-figure-ground perception" which is the ability to attend to relevant auditory stimuli, is necessary by listening for sound localization, discriminating sounds and responding to sound stimuli, recognition of auditory sequencing, and auditory memory and association. (Frostig and Maslow, 1973)

Lastly, "articulation" is necessary in order for the child to be given the opportunity to articulate clearly and precisely. (Frostig and Maslow, 1973) The child, as a matter of fact, needs to articulate his expressive impulses and articulate directions equally.

Research on perceptual-motor programs and reading-readiness or achievement has been conflicting. According to Thomas, et al, numerous methodological errors in the procedures used have produced inconclusive results. Also samplings have been limited in several of the research attempts. (Thomas, et al, 1975) However, one thing has been evident; there has been no research which has conclusively found movement or perceptual-motor programs to be harmful to the learner. Such programs have, at least, indicated some benefits, even if some are only relatively small in correlations found in such programs.

Learning Development

There has been considerable emphasis in teaching reading so it utilizes the child's visual and auditory senses. While such emphasis may be necessary, and may be regarded as "traditional," it should not be looked upon as "basic," enhancing the "back to basics" ideal, because there is nothing more basic than movement itself and

the child's inherent desire to dance. (Laban, 1963)

If learning is a permanent change in behavior resulting from meaningful experiences, or the result of some type of practice, then perception, which is a process of acquiring meaning for one's world, must be a learned behavior.

Perception is acquired through learning, and it depends upon prior sensori-motor experiences. The child's first learnings are motor learnings, and one's first sensations are produced through motor acts. As sensori-motor development matures, learning takes place and perception develops. Perception is more complex in nature than sensation because it depends upon the reception of stimuli to the sense organs (and any combinations thereof) and the processing of data received in the brain that gives meaning to the sensations. The data processed are interpretative, having been based upon the past experiences. (Drowatzky, 1975) Relationships must exist among the sensory systems. Specifically, if there is failure in any of the systems, reading skills will naturally be affected. (Keogh, 1978) Therefore, the visual and auditory senses should not be used in isolation. They should be used in conjunction with the tactile and the kinesthetic senses.

If there has been a delay or impairment of any of the senses, delaying perceptual development, or when input of vital information for perception is not processed, then a learning difficulty would be apparent. In either case, a new avenue to remedy that difficulty must be sought.

Thornton points out an important view about perceptual development by saying that all senses are variations of the sense of touch; the sense of touch underlines the physical nature of a

person's perception. Thus, in many ways the kinesthetic sense is a person's most important sense. That sense is stimulated by bodily activity by giving rise to the awareness of movement sensations. (Thornton, 1971) When the learner uses his tactile and kinesthetic senses, he has an internalized sensory feedback mechanism working for him. (Drowatzky, 1975) Indeed, if sensori-motor development is necessary for perceptual development, the basis upon which learning depends, then movement experiences must be regarded as a primary source for gathering information.

The perceptual learning process is thus parallel to the motor learning process. When meaning is given to perceptual patterns, the data are compared with meaningful motor data and not random motor data. By comparing perceptual data with motor data, the child can grasp similar meaningful interpretations between the two. Thus, according to Godfrey and Kephart, perceptual development for information gathering and movement experiences cannot be separated. (Godfrey and Kephart, 1969) Consequently, the educational and remedial values of movement cannot be denied. There is no anatomical cut-off point between nerves and the central nervous system wherein the kinesthetic sensations travel to the brain and spark the cognition activities.

Cognitive development occurs once perception is developed. Solan and Seiderman state:

Cognitive development in the primary grades is dependent in part upon the child's ability to process information. A child who is experiencing lag in neurological maturation and perceptual-motor development is less able to cope with the problems in learning at the primary level of education. (Solan and Seiderman, 1970, p. 635)

There is little argument among psychologists, educators, and indeed special educators, that body image (also referred to as self-image, self-concept, and body awareness) has a positive impact upon

learning. The development of body image enhances one's perceptual-motor development. (Singer, 1980) Stecher recognizes, too, that body awareness can be accomplished through movement exploratory tasks whereby the child can sense how his body is moving, how to start it, stop it, and change it, "with inward control." When one attempts alternative movement behaviors, one also discovers that one movement may be preferable to another, especially when the body is being freed to explore movement possibilities to enhance greater ease of motion. If the child prefers new movement behaviors, he can add these behaviors to his movement vocabulary to heighten his body image. (Stecher, 1975)

The child's knowledge of the world about him begins with his infantile exploratory movements. (Laban, 1963) Exploration enhances discovery. The young child should be encouraged to explore his environment to gain the knowledge about his world. When he explores the environment, he is freed to discover his personal capabilities. As he matures, he needs to understand the movement patterns in which he involves himself. * (He should be guided to experiment with various movement pattern tasks. (Godfrey and Kephart, 1969) The sensations felt in space exploration to deal with movement patterns is the way in which concepts of movement should be dealt with. (Laban, 1963)

However, movement patterns should not be taught for the sake of anything except for educating the whole child in the context of the movement experience. The aim in teaching is to have the learner

*In the context of this paper, "movement pattern" refers to a series of motor acts performed with unintentional degree of accuracy in which precision of movement is not expected. (Godfrey and Kephart, 1969) The purpose is given to the pattern itself, in which the aim is to explore. Its purpose is to feel the sensation in the pattern itself.

internalize the movement patterns. (Early and Kephart, 1969) The movement patterns should not be taught for reading, or for arithmetic, or for anything else other than for the inherent value of the total educational experience.

The child can learn the movement patterns through well-directed exploratory tasks. Learning exploratory tasks does not imply that random movement is acceptable; nor does using movement patterns randomly and simply mean using equipment without the child having first gained the meaning of the movement pattern being undertaken. (Laban and Lawrence, 1974) Once the child has matured to school age level, he needs structure with which he may be guided in his exploratory process. Russell says that, when emphasis is put upon the learning of fundamental ideas (or a "back-to-basics" context), ** effective learning occurs. Fundamental ideas lead to further development of other aspects of the same fundamental ideas. Transfer of principles and attitudes of the learning experience will depend upon the mastery of the subject matter's structure. A person who has grasped the structure of a subject should be able to understand it in such a way as to permit other things to be related to it in a meaningful way. Thus, if a child learns structure, he may, at the same time, learn how things are related. (Russell, 1975) This is how transfer of learning becomes effective.

Movement Education and the Art of Movement

The term, "movement education," has as many definitions as the numbers of authors who write about it. Since credit is given to its importation from England, it is reasonable to give an English point of view.

** Parentheses mine.

According to North, movement education is not synonymous with "traditional" physical education. It is not spontaneous dancing; nor is it "set dance forms." It was never meant to be a defined "system." Indeed, it is not "undefined movement;" nor is it a piece of jargon to be used for lack of a better term when labeling something "new." Actually, it is an integral part of the physical education program, the dance program, the remedial program, the sports program, the classroom program, the industrial workers' programs, and other movement-based activities, which form an educational base from which the person's "INNER LIFE" is expressed through the outer form of movement. One's "inner life" is consciously or unconsciously manifested through movement in everyday life. (North, 1978) North says, "In order to formulate an inner experience, it is necessary to have at our command a whole range of movement vocabulary and the capacity to use it." (North, 1971, p. x) In movement education, the person should learn the movement vocabulary as it relates to his "inner life." Therefore, movement education entails Laban's movement principles that are summarily related to all life's learnings.

When teaching movement education, the teacher should encourage creative responses in the exploratory experience of discovering the bodily sensations. It is the discovery of one's "inner attitudes" from which bodily sensations are awakened that makes one's movement meaningful. When movement is aroused by one's "inner attitudes" and applied to skills and other practical situations, it gives purpose to the "doing" activity. North says, "It is not the doing of the activity which is important here, but the linking of the inner being and the outer form." (North, 1971, p. x)

Skills and techniques have traditionally been taught for the sake of performing a specific activity. Aiming to reach the "inner life" of the child has been sparsely attempted, if not neglected. "The study of movement should lead us to become more awake and aware of ourselves, and of our relationships with others and the outer world." (North, 1971, p. xi)

When "inner life" through movement is considered in the educational setting, transfer of learning from one subject to another can occur. One's full personality involvement makes this possible so an integrated education ensues.

Thus, when movement education is approached as the "art of movement," and becomes the foundation for all education, then, indeed, education reaches the child's development in the psychomotor, cognitive, and affective domains. The development of the inner kinesthetic awareness is introduced cognitively, and eventually this sense development evolves from a thinking phenomenon to an intuitive, or feeling phenomenon.

Laban's Influence

Rudolf Laban has given the world a complete repertoire of principles for meaningful movement. It was his work that gave the field of movement the thrust to engage in man's "inner life." Although Laban was a choreographer and dancer by profession, he was interested in the Humanity of man that surpassed the narrow vision of his professional work. He studied people by observing and analyzing their movements in dancing, working, and in playing activities. His study in such disciplines as philosophy, psychology, astronomy, physics, anthropology, mathematics, and sociology, had given him deeper insights into his observations of people. He

grasped the ability to see that all of life's phenomena moved together in a harmonious and orderly way. He saw everything in life as being fully integrated. From his vast knowledge of other disciplines, and his ability to apply his knowledge to the discovery of the "meaning" behind movement principles, his work has evolved into applications of various movement agenda of everyday life.

Indeed, his work has been widely utilized by those in the field of dance. During World War II his work was applied to industrial work in England and Wales so women could efficiently do men's work in the factories while the men were at war. Schools in England applied his work in the physical education programs mainly for the teaching of dance and gymnastics. His work has been developed further by Marion North who viewed movement to assess personality behaviors. Laban's work has also been applied to the art of drama, and in recent years, to movement therapy.

Thus, we must look at what Laban's movement concepts offer to the enrichment of a perceptual-motor program geared for reading "abilities." While his movement concepts were primarily based upon a dance background, his scope of movement, with its orderly sequence of movement themes, was based upon four aspects of movement. The sequence of themes was based upon the developmental stages of the individual. Such stages are applicable to everyday life situations, the very premise upon which his movement ideas were about. He says, "Dance understood as a total immersion into the flow of movement, brings us thus into a more intensive contact with a medium which carries and permeates all our activities." (Laban, 1963, p. 97) Movement is the essence of life itself, and all expression, whether it be speaking, writing, singing, painting, sculptoring, or dancing.

These outward expressions are the living energy within us. If one can master his movement and enhance personal and social harmony, one's personality will be positively affected. (Laban, 1963, and North, 1978)

The living energy within us is the "inner attitude" so manifested in movement. Laban has said that the impulse to move begins in one's "inner efforts." This is what makes its application to education desirable. No real understanding of the inner workings of the human being through movement could be described without the sequence of either an action or its qualitative aspects. (Laban, 1963) One's "inner attitude" brings the mover to a "feeling" state of his movement. The mover needs to feel the sensations aroused by the inner impulse to the outside stimuli. He should be able to describe the bodily sensations when the movement emerges. Once bodily sensations are identified, then the kinesthetic sense matures and the mover makes his movement efficient, effective, and expressive.

Laban's Scope of Movement and Reading Concepts

Categorically, the scope of movement, in which Laban developed his sequence of sixteen themes, is observed and classified in four areas: (1) bodily aspects, (2) effort, (3) spatial aspects, and (4) relationship. Laban discovered this through his many years of scientific observation and inquiry.

"BODILY ASPECTS" refers to "what that moves" of the body. The aspects include awareness of body parts, body shape, body symmetry, body flow, body stillness, and bodily activities.

"Awareness of body parts" can be elicited by the child imagining to push, pull, grip, gather, scatter, (and other actions) with specific body parts, or by having body parts contacting, meeting, passing by, or crossing over one another. These parts can lead

or follow the movement, and they can take the body's weight. As the child matures, he should be able to select and control the use of each body part through an entire range of movement, by realizing that body parts must work together. (Preston-Dunlop, 1980)

The awareness of body parts can be transferred to improvement in reading skills by having the body make letters with body parts that meet, pass by, or cross another body part. In the letter "b" for example, the "3" part meets the "1" to result in the "b."

Feeling the body's weight on a given body part, or on a portion of the body, can be used for "figure-ground discrimination" in the reading experience. It has been known for children to correct reversal problems of "b" and "d" in this way. If the child can take the body's weight and lie on his right side, or push against a wall with his right side for several minutes, he may accompany this activity by saying outloud: "b-b-b-b-b-b-b-....." Then he may repeat this activity on the left side for the letter "d," and in turn, he may be able to identify the difference between left and right by feeling the tactile sensations of the right and left sides of the body on the floor or against the wall. ***

"Body shape" has four fundamental possibilities. The shapes are labeled as pin-like, wall-like, screw-like and ball-like. (Preston-Dunlop, 1980) The body can be put into any one of these shapes or into any combinations of the shapes, but the body must feel the kinesthetic sensations involved when experiencing them. One can feel the body elongated, in one dimension, or linear, or straight for the pin-like shape. One can feel wide and high, in-

*** This was done by a remedial reading teacher who learned to apply movement concepts to reading as part of a Teacher Corps physical education project in Boston, Massachusetts.

two dimensions for the wall-like shape. One can feel twisted in three dimensions for the screw-like shape. One can feel curved and rounded in three dimensions for the ball-like shape.

Letters can be partially identified according to body shapes: the capital "C," for example, (in printing) is a ball-like shape. The capital "H" is a wall-like shape, and the capital "Y" is a combination of the wall-like and pin-like shapes.

"Body symmetry," kinesthetically, deals with the body's sidedness. Symmetry is experienced when each side shapes itself, or locomotes identically with equal stress put on both sides. Asymmetry is experienced when each side shapes itself or locomotes unidentically with more stress put on one side than the other. Symmetry can give the sensation of stability whereas asymmetry can give the sensation of lability or instability.

Letters can be identified as being either symmetrical or asymmetrical. Most printed capital letters are asymmetrical, as are most other written or printed symbols. Symmetrical printed capital letters are: A, H, I, M, O, T, U, V, W, X, and Y. The asymmetrical letters then are: B, C, D, E, F, G, J, K, L, N, P, Q, R, S, and Z. While there are anatomical impossibilities in making some of the shapes perfectly, the importance of such a pursuit is to "feel" the bodily sensations of symmetry or asymmetry.

"Body flow" is done with successive or simultaneous flow. The sensation of successive movement flow is feeling one body part following another in a given movement. The sensation of simultaneous flow is feeling body parts moving in unison during the movement. The use of body flow could be helpful if practicing writing skills while using air patterns.

"Body stillness" refers to the body being in a still position while keeping the body tension intact. In this state the "inner body" is active while the "outer body" is still. The body should feel the sensations of tension exuded from the previous movement so that the next move is made without difficulty.

The concept can be used for reading and writing, particularly if the child has difficulty with punctuation. A sequence of moves can be created (beginning with a capital letter shape), and having it end with a period (perhaps in a ball-like shape) in stillness. The kinesthetic sensation of feeling the body's tension, but in stillness, can give the child the knowledge that a pause is made at the end of a sentence.

"Bodily activities" comprise a large number of movements: locomoting (usually called traveling in dance), gesturing, rising, sinking, opening, closing, retreating, advancing and elevating. (To mention all of the bodily activities here would be too numerous.) **** However, locomotion and gesturing are the primary activities in which small children engage, and can entail the feeling of the whole body taking part in the action. Such activities further enhance the body part awareness because the focus should be on determining which part of the body contributes most to the action. (Preston-Dunlop, 1980). The movement themes based on bodily activity components encourage the child to experience the stirring of the body so he feels immersed in his own world. He should discover what he can do with his body in terms of his movement capacities in becoming aware of the body's

**** See Preston-Dunlop, Valerie, A Handbook for Modern Educational Dance, and Russell, Joan, Creative Dance and Movement for Children for an extensive listing of bodily activities.

structure and its sidedness. He should become creative and eventually relate the bodily activities with variations from other movement components. (Russell, 1975)

Since reading difficulties relate to remembering a group of sounds or the ability to recall an order of occurrence, then sequencing activities are needed to help alleviate that problem. (Ciani and Klenke, 1978) Sequencing activities in reading can be related to sequencing bodily activities in movement. The child can perform any of the bodily activities in a particular order. He should be encouraged to create a sequence of his own movements. His sequence should be a movement phrase comprised of a "preparation-action-recovery;" this is equivalent to "capital letter-sentence-period." (North, 1973) The child may even say the sentences while he performs the movement phrase so that a sense of movement continuity can be matched with verbal continuity.

Also important to the reading activity is the fact that locomotion and gesturing comprise the patterns with which the child will explore space. Therefore, locomotion and gesturing allow the child to develop further knowledge of spatial extent. (Godfrey and Kephart, 1969) Locomotion of small children is gross motor activity that develops before fine motor activity. Fine motor activity, of course, is necessary to accomplish efficiency in writing and printing skills.

"EFFORT" refers to the "how" of the movement that describes "how the energy is released." Especially among dancers, it may be called the dynamics or effort quality of the movement. The purposefulness of the effort category is meant to engage "qualitative" movement. By the same token, it is not meant to engage in "quantitative" movement.

Laban and Lawrence claimed that "all education is based on effort-training." (Laban and Lawrence, 1974, p. 25) The child's learning difficulty could be due to effort inappropriateness. "Inner organization" will manifest itself in outer expression. One's effort behavior must be harmonious and transitional. If the child masters his effort capacities, his learning behaviors will be positively affected. (Laban, 1963)

Teaching effort is a way of helping the child gain the necessary sense of mastering control over himself, bodily and emotionally.

Anthony says:

Body control, coordination, and organization must be learned in a sequential order Organization of self comes before organization of things, and a well-organized person is a successful person in school and life. (Anthony, 1971, p. 423)

Effort requires the indulgence of one's "inner attitude" toward the motion factors of time, weight, space, and flow. Such attitudes involve: suddenness and sustainment (time), firmness and fine touch (weight), directness and flexibility (space) and bound flow and free flow (flow). The only other alternative is to have no attitude toward any given motion factor.

"Effort training" cannot be done in isolation. Other movement patterns are performed incidentally when one takes part in "effort-training." The child learns contrasting movement qualities when he learns effort. "Effort-training" requires the ability to discriminate one effort from another. The child can learn to use appropriate combinations of the efforts by varying the rhythms and intensities. He can learn the natural tendencies from other movement components accompanying the efforts naturally.

If auditory perception is important to reading, then the child

can be given sound-discriminatory tasks and relate to sound stimuli by using rhythmic activities. Rhythmic changes in the body are brought about by effort changes within the motion factors of time and weight. (Preston-Dunlop, 1980) However, sound stimuli can also be used to differentiate directness from flexibility, bound flow from free flow, and from any combinations thereof. ***** The body can kinesthetically feel the changes of intensities from firmness (strong movements) and fine touch (delicate movements). Also, it can feel such changes in suddenness (hurried, quick movements) and sustainment (lingering, slow movements). Each effort can be experienced with increased and decreased intensities allowing for alternations in one's expressions. The child may then identify rhythmic intensities and learn to feel the movement with an identifiable sound.

The child can learn about sequencing also by doing effort sequences. As the child matures in his movement vocabulary, he can do specific effort changes with bodily activities in harmony or in contrast.

Effort activities can be transferred to printing and writing skills. If a child bears down too hard with his pencil while writing, he is exaggerating the effort of firmness. The child could then be reminded to use fine touch with the proper intensity. *****

"SPATIAL ASPECTS" refer to the "where" of the movement. This means "where in space" the body moves, or "where it goes," and the "spatial shape the body makes." The category includes space zones, (identifying the difference between one's self-space known as the

***** Attempts should be confined to time and weight for grades kindergarten to two or three, space for grades three or four and up, and flow in grade four or five, depending on the children's background.

***** This was done by a teacher of mentally retarded students who had participated in the physical education Teacher Corps project in Boston, Massachusetts. The teacher claimed that one student who had difficulty was able to remedy the problem immediately.

"kinesphere," and general space), space extension (identifying space in which the body comes near to its center or away from its center, resulting in small or large body shapes, respectively), space usage (exploring, penetrating, filling, surrounding, and repulsing space), levels (high, medium, and deep), directions (including the diametrals and diagonals derived from the three dimensions of high-deep, left-right, and backward-forward), and air patterns and floor patterns (that include straight line, curved line, angle, and twist).

When the child learns directions, he will learn about directionality, laterality, and verticality. He learns these three dimensional components through movement. Sometimes the child has a difficult time in crossing the midline of the body in movement and thereby may effect changes in his reading or writing behaviors. (Ciani and Klenke, 1978)

Lipton cites Kephart as saying that many reversals and other similar confusions in reading may also possibly be attributed to the child's inability to establish adequate laterality, directionality, and verticality. (Kephart, in Lipton, 1970) These three dimensional components are shared concepts in reading. The child reads left to right and must identify up from down. Some letters are formed in a counter-clockwise motion. Therefore, the understanding of directions is a concrete base for understanding these "abstract linguistic concepts." (Ciani and Klenke, 1978) To transfer this concept to printing and writing skills, the child may identify a "letter-sphere" (the letter's own space) as opposed to the letter being outside its "letter-sphere."

"Space extension" activities can aid the child with visual perception whose special need is to discriminate between small and

large. The child can experience this task and feel the body's limbs come near to the body's center, resulting in a small shape, or away from the body's center, resulting in a large shape. This experience can be matched with learning the difference between a capital letter and a small letter, or a letter that stays within two lines, or one in which part of it goes away from the two lines.

"Spatial usage" entails different ways of relating to space. Penetrating space means to feel the sensation of diving into space or squeezing through it. Filling the space means to feel the sensation of what the word signifies in "filling up" the space. Surrounding the space means to feel the sensation as though embracing the space. Repulsing the space means feeling the sensation as though pushing the space away, or getting rid of it. Exploring the space means to feel the sensation of finding the space, or searching through it, "without disturbing the imaginary dust particles."

When relating spatial usage to writing skills, the child may relate to the writing or printing of a letter by relating the letter-space in any of the stated ways.

Learning "levels" in movement goes beyond the physical presence of being high, medium or deep (low). The experience of being high elicits the sensation of feeling over or above one's environment. Medium elicits the sensation of feeling even with, or around one's environment. Laban's language uses deep, rather than low, because the word elicits the sensation of being beneath or under one's environment. Many variations with other aspects can be experienced with this task. The high-deep dimension can also be experienced by drawing upon the bodily activities (or upon spatial activities). High is experienced by rising, and deep by sinking.

Thus, if the child is able to kinesthetically identify the levels of letters, he can apply this to his cognitive ability for printing and writing skills and differentiate between abg and abg.

Primarily, "directions" are spoken of in terms of the three dimensions. However, combinations are made with these directions which make up diametrals (two dimensional) and diagonals (three dimensional). ***** Letters are made in the left-right dimension as well as the high-deep dimension. Therefore, besides needing to identify high-medium-deep, the child needs to identify left and right as well, and experience the directions within a given dimension. These dimensions can also be drawn from the bodily aspects category. Left and right are done with the activities of crossing or closing, and opening respectively. Thus, the left-right and high-deep (or up-down) dimensions can be experienced in one of three ways: the sides of the body taking the body's weight, the experience of body symmetry, or the experience of bodily activities (rising, sinking, crossing, opening). But what is important is that the child does not simply move in these directions mechanically. Instead, he must feel the expressive sensations involved in these directions to gain kinesthetic identification.

"Air patterns" can be shaped with the different parts of the body, or can be drawn in the air, especially when one uses successive body flow and simultaneous body flow. The air patterns are concomitant with the body shapes, but have further definitive descriptions. The body's line can be a straight line and the mover can feel linear or elongated. The body's line can be angled in which a straight line

***** For more detail about space harmony, refer to, Laban, Rudolf. Choreutics. London: MacDonald & Evans, Ltd., 1966.

changes direction, and feels "spiky" or sharp. The body's line can be curved and feel rounded. The body's line can be twisted, curving to change direction, and feels screw-like. These same air patterns can be traced in the air with gestures of various body parts, thus giving the body an artistic expression of the gestures themselves. All letters, printed or written, are comprised of these four air patterns.

"Floor patterns" are identical with the air patterns, and can be traced on the floor with locomotion.

"Space words" help the child know position-in-space. (Frostig and Maslow, 1973) The child can use movement activities using space words, such as over, under, around, through, beside, and in between. When used with other movement categories, the movement experience not only becomes richer, but gives a solid base for transfer of learning to occur. *****

Reading comprehension is associated with combinations of spatial aspects. According to Ciani and Klenke, studies have shown that a mature reader can identify groups of letters, words, or a phrase with immediate reaction. Thus, in a sense, the readers perceive space as identifying groups of letters, words, and phrases. Other studies have shown that, when redundancy in reading is added to a sequence of letters, the skilled reader will be able to assimilate even larger units of space. Thus, an awareness of space in relationship to a printed page may contribute to the development of reading skills. (Ciani and Klenke, 1978)

***** This was done by a grade 4 teacher in a Teacher Corps program in Boston, Massachusetts by a classroom teacher for language arts. The teacher claimed she had never experienced success in teaching prepositions as she did when applying these movement concepts.

"RELATIONSHIP" refers to the "with" of the body. This may mean, "with whom" or "with what." It includes relating to self, another, others, and relating to an object.

With small children, similar movements can be made in a large group, as in Follow-the-Leader, or in opposition with the teacher. As the children become older and more aware of space, they can work in twos and learn to relate with one another. They are given the opportunity to cooperate with one another, "read" each other's movements, and articulate directions of movement to one another either with movement, word usage, or tactility. Children may succeed in taking part in small group activities after working with partners. Russell suggests working on ideas of meeting, parting, mingling, unison moving, and developing sequences. Creative group work eventually evolves. Groups may then interact with each other, and other movement aspects can be emphasized in the relationship experience. (Russell, 1975) A suggested view of movement objectives is as follows:



B = Bodily Aspects
E = Effort
S = Spatial Aspects
R = Relationship

This suggests that there is always a specific relationship when the other three movement aspects are engaged.

In the reading lesson, children can make words in a group, or even two or three children may make a single letter. Eventually, a whole class may make (a) sentence(s). Also, the problems of crossing the midline of the body which can affect reading may be helped through tracking exercises. (Ciani and Klenke, 1978) Such exercises can be done with a partner, thereby establishing a relationship with that person, and utilizing another area of movement to enrich this activity.

Summary and Conclusions

What is needed is a program of movement which alludes to the child's creative and expressive abilities through his "inner attitudes," his kinesthetic sense, and a comprehension of the movement concepts involved in movement activity, so the child may not only develop a sound self-image, but a solid base from which he may draw for transfer of learning to reading skills. The concepts of movement developed by Rudolf Laban can match those concepts required for reading so integration becomes more desirable in the educational setting.

The child may at first learn movement concepts in a movement education class, preferably as part of the physical education program. However, the reading specialist or the classroom teacher will find no benefit in such a pursuit unless he clearly understands the concepts also. He must have a knowledgeable background of what the sensations of movement concepts entail. When the child has learned them in his physical education class, the reading or classroom teacher receives a solid foundation from which to draw for the child's transfer of learning.

As efforts toward improving reading skills for the person with learning difficulties are not always successful with more sophisticated visual and/or auditory tasks, and with programs still emphasizing the use of visual and auditory perception almost exclusively, it is inconceivable why more remedial reading programs do not put new emphasis on kinesthesia. Indeed, some children are "kinesthetic learners," and this avenue must be tapped to reach that particular type of learner.

While there is no guarantee that movement experiences will solve everyone's learning difficulties, movement experiences are avenues which should be considered for some, especially if all other avenues have failed. Movement may be where one's abilities lie for transfer of learning. At best, learning movement concepts do no harm, and most likely has a positive effect in other contexts of learning.

The aim in movement education should not be limited to isolated experiences. Ultimately, the movements learned should be linked together in sequential movements and should be as complex as the child can handle. (North, 1971)

When teaching movement concepts, contrasting elements should be taught in the same lesson. If transfer or learning is attempted, and the child is unable to grasp the transferable concept to his reading, when given the opposite component, he will have a comparative base from which to draw.

A comparison of movement and language or reading elements is aptly given by Laban in the context of dance as the ancillary facet of movement education:

Dance as a composition of movement can be compared with spoken language. As words are built up of letters, so are movements built up of elements; as sentences are built up of words, so are dance phrases built up of movements. This language of movement, according to its content, stimulates activity of the mind in a similar but perhaps more complex manner than the spoken word. (Laban, 1963)

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